

KSOR
GUIDE to the arts
JUNE 1978



KSOR

GUIDE an arts magazine

| | |
|-----------------|----|
| Poetry | 2 |
| Director's Desk | 4 |
| Programs | 7 |
| Shakespeare | 16 |
| Love Bird | 18 |
| Allemande Man | 20 |
| Arts in June | 24 |
| Galleries | 28 |

Cover: "The Delsman Brothers, Pioneer Glass and Cabinet"
by Carol Riley

Inside Cover by Anna Coon

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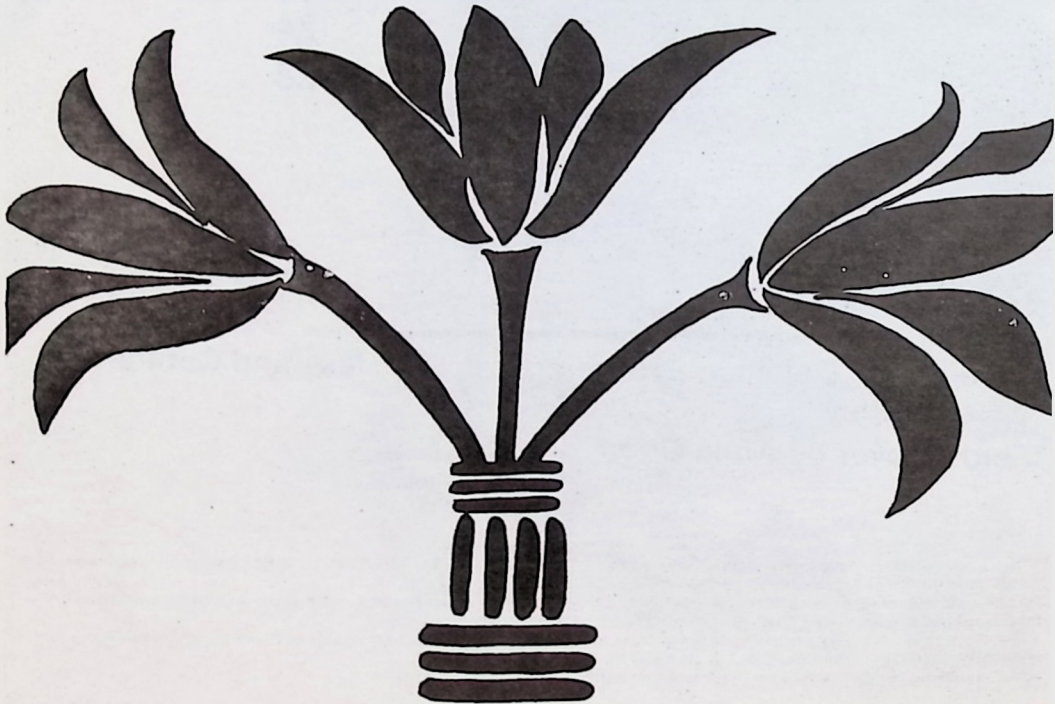
Our telephone number is 482-6300. We welcome your comments. Call or write us.

Poetry

MAY SHOWER

Precisely at three
big drops fall slapping hard as nails
on the roofs and roads
steaming with the smell of Earth
come up like incense,
and the aroma of the weeds
and asphalt shirring
dark as it once was new,

and all this time
the sun still angles in
and each falling crystal
is a bit of lightning
lit through windows all rolled down,
and enters for an instant into lawn,
blows dutifully away
and at three 'o one sharp
disappears -



Jim
Madara

BUBBLES

Squads
and
volleys of bubbles,
shards and
leaps,
miasmas and
massed flights;
armys of bubbles,
forests,
freeways,
infatuations and
federrooms,
tribes,
societies and
nations of bubbles,
civilizations of bubbles,
overpopulations,
re-generations,
conflagrations,
congregations and
lots of bubbles,
deca-milles and
billions,
uncountable
and upward
flowing pockets of trapped air bubbles
rise in quiet, sometimes even
dignified and
uniquely
bumping
pathways upward
toward the air.



From the Director's Desk

Most of us here at KSOR have recovered from MARATHON 78 and all are tremendously buoyed by the confidence and support you have expressed in KSOR. The Marathon was a resounding financial and psychological success. We are sincerely grateful.

As the Summer commences some of KSOR's programming will also change with the season. Elsewhere in the GUIDE you will find more detailed listings of these alterations to our schedule. We are particularly enthusiastic about our live coverage of the opening night of the Oregon Shakespearean Festival season and resuming the Ashland City Band concert broadcasts on Thursday evenings. But perhaps one of the potentially significant stories is hidden between the lines.

KSOR is extremely proud to present the broadcast premiere in the Pacific Northwest of two pilot editions of a new radio series "You and Ray Bradbury." Bradbury, of course, is an exceptionally talented writer with a longstanding interest in radio. Unfortunately he hasn't worked in radio for many years.

A name known to perhaps fewer of you is that of Norman Corwin. Some of you will recall Corwin as the dominant force in shaping the development of radio drama from 1935 to 1950. Norman's contributions to the development of radio drama as an art are inestimable. His broadcasts of "We Hold These Truths" and "On a Note of Triumph" stand like bookends as major media hallmarks to the beginning and conclusion of World War II. His lighter fantasies like "A Plot to

Overthrow Christmas", "A Soliloquy to Balance the Budget" and "The Undecided Molecule" amused and enticed audiences at a time when radio was still exploring its dramatic potential.

It is a sad commentary on the decline of radio as an art form that Corwin has not worked in radio for well over twenty years. It is, therefore, with a great sense of personal and professional satisfaction that we negotiated the arrangements for KSOR to serve as the premiere station in the Pacific Northwest for these two programs which marry the talents of Bradbury and Norman's energies all-to-long absent from radio.

There has been much written in the last several years about a resurgence and re-emergence in radio drama. Programs like EARPLAY on NPR and the CBS RADIO MYSTERY THEATER point the way. But it will be the success of a commercial venture (even when carried on a non-commercial station such as ours) like the Bradbury-Corwin programs that will indicate that radio drama of consistently high caliber has come back to radio for good.

I urge you to listen to these two fine programs and hope we shall hear your reactions to them. The response from test audiences such as our own will determine whether the producers launch full scale production of a Bradbury-Corwin on-going series. I hope they shall have cause to do so.

Ronald Kramer

Director of Broadcast Activities

THANKS TO ALL FOR A SUCCESSFUL MARATHON 78

Figures as of May 18:

| | |
|---|----------|
| TOTAL dollars pledged | \$11,032 |
| TOTAL dollars received to date | 4,940 |
| TOTAL number pledges | 526 |
| TOTAL number new memberships in LISTENERS GUILD | 330 |
| TOTAL number renewed memberships in LISTENERS GUILD | 133 |
| TOTAL new GUIDE subscriptions | 18 |
| TOTAL pledges under \$8.00 | 45 |
| TOTAL number of merchants, individuals or organizations pledging premiums | 64 |
| TOTAL RESPONSE HERE AT KSOR | ECSTASY |

THANKS TO EACH AND EVERY ONE OF YOU FOR HELPING

WE ARE LOSING AN EDITOR...

and a good friend. Tom Tierney, Editor of the KSOR Guide, has advised us that he will be unable to accept another year's contract to edit this publication. Tom stepped into the GUIDE's life at a time when his efforts were sorely needed. He has given the GUIDE, and its staff, energy and direction and begun the important task of expanding the scope of the GUIDE, and strengthening its editorial standards.

Producing the GUIDE each month is a considerable undertaking and Tom has been a most dedicated editor. We are sorry to lose him and wish him well in the future.

The GUIDE's future is, however, secure and we anticipate making a replacement appointment in the very near future.

Ronald Kramer
Director of Broadcast Activities



***Live from Ashland,
Shakespeare's complete***

"Taming of the Shrew"

***Opening night of the
Oregon Shakespearean Festival's
38th season***

Friday, June 16

8 p.m. PDT

SUNDAY

8 A.M. ANTE-MERIDAN

9:15 AM ABC NEWS

9:45 EUROPEAN REVIEW

10 AM — WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

11:30 — FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

1:30 p.m. — CANADIAN THEATRE

2 p.m. — CANADIAN FOLK

2:30 p.m. — BBC SCIENCE MAGAZINE

3 PM — SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music, folk music prose, humor, etc.

4 LORD BUCKLEY LAYS IT ON! Lord of Flip Manor, Royal Holiness of the Far Out and Prophet of the Hip, Sir Richard Buckley tells tales about The Nazz, The Hip Gahn, Nero and more.

1 MUSIC OF THE ANDES

From Peru and Bolivia, the Inca homeland, come the sound of pan pipes, charangos and bombo drums. Urubamba and The Morning Stars perform.

18 WORD JAZZ BY KEN NORDINE. A long familiar voice from radio and TV free associates; a kind of wonder-wandering. Jazz backup by Fred Katz, Paul Horn and friends.

25 THE MUSIC GOES 'ROUND AND 'ROUND
Original recordings from the Golden Years of Tin Pan Alley — 1920 through 1939.

4 PM SISKIYOU MUSIC HALL

4 Missa Papae Marcelli (1567) (Palestrina)

11 Octet. Op. 67 (Wellesz)

18 FATHER'S DAY Cantata - "For God So Loved the World" BWV 68 (Bach)

25 Delusion of The Fury (Partch)

6:30 PM — VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

7:30 PM — NEW YORK PHILHARMONIC

Weekly broadcast concerts by the New York Philharmonic now in its third broadcast season.

4 Andre Kostelanetz, conductor
Offenbach: La Belle Helene:
Overture Debussy: Three Nocturnes
Berlioz: Roman Carnival: Overture
Arias: TBA
Ravel: LaValse

11 James Levine, conductor
Prokofiev: Sinfonia Concertante
Schubert: Symphony No. 9

18 Eugen Jochum, conductor
Hindemith: Mathis der Maler
Beethoven: Symphony No. 3 "Eroica"

25 Rafael Kubelik, conductor
Beethoven: Missa Solemnis

9:30 PM — JAZZ REVISTED
 10 PM JAZZ CONTINUED
 10:30 PM JAZZ



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 482-2202

MONDAY

8 A.M. ANTE MERIDIAN
 9:15 AM ABC NEWS

9:45 a.m. — EUROPEAN
 REVIEW

10 AM FIRST CONCERT

5 Partita No. 1 in B minor for
 unaccompanied Violin, BWV
 1001 (Bach)

12 "Pulcinella" Ballet
 (Stravinsky)

19 (STAMITZ - 1717) Concerto
 in B-flat for Clarinet, Bassoon
 and Orchestra

26 Symphony in B-flat, Op. 20
 (Chansson)

12:15 PM KSOR MIDDAY NEWS:
 ABC NEWS, IN THE PUBLIC
 INTEREST, AIR QUALITY
 REPORT

3 PM CONCERTS FROM GER-
 MANY

4:30 PM PEOPLE AND IDEAS

5 p.m. — DUTCH JAZZ SCENE

5:30 p.m. — CONSIDER THE
 ALTERNATIVES

6 PM KSOR INFORMATION
 SERVICE

6:15 PM ABC NEWS

6:19 PM SISKIYOU MUSIC HALL

5 Flute Concerto in G, K.313
 (Mozart)

12 Harold in Italy, Op. 16
 (Berlioz)

19 Serenade, Op. 24
 (Schoenberg)

26 Symphony No. 1 in D,
 "Titan" (Mahler)

9:15 PM TALK STORY

9:45 PM ROCK

TUESDAY

8 A.M. ANTE MERIDAN

9:15 AM ABC NEWS

9:45 900 SECONDS

10 AM FIRST CONCERT

6 (KHACHATURIAN - 1903)
Symphony No. 3 (1947)

13 Symphony for Cello and
Orchestra (Britten)

20 (OFFENBACH - 1819)
Gaité Parisienne Ballet

27 Piano Sonata in A, Op.
Post., D. 959 (Schubert)

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3 PM — KENT IN CONCERT
Weekly concerts from Kent State
University.

4 PM — PUBLIC POLICY
FORUMS

5 p.m. — JAZZ DOWNTOWN

5:30 PM CHATTERBOX

6:00 P.M. — KSOR IN-
FORMATION SERVICE

6:15 PM ABC NEWS

6:19 PM SISKIYOU MUSIC HALL

6 Afro-American Symphony
(Still)

13 Quartet for the End of Time
(Messiaen)

20 SUMMER SOLSTICE
Grand Canyon Suite (Grove)

27 Piano Concerto in C minor
(Delius)

9:15 p.m. — BBC SCIENCE
MAGAZINE

9:45 PM ROCK

10:00 PM ROCK PREVIEW

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WEDNESDAY

8 A.M. ANTE MERIDAN

9:15 AM ABC NEWS

9:45 TRANSATLANTIC PROFILE

10 AM FIRST CONCERT

7 Harpsichord Concerto No. 2
in G (Bach)

14 FLAG DAY Works for
Chamber Orchestra (Ives)

21 Symphony No. 6
(Prokofiev)

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3 PM — EARLY MUSIC

4 PM TALK STORY

4:30 SPECIAL OF THE WEEK

5:30 p.m. — GUITAR NOTEBOOK

5:45 PM BEYOND PERSONAL
LIMITS

6 PM KSOR INFORMATION
SERVICE

6:15 PM ABC NEWS

6:19 SISKIYOU MUSIC HALL

7 Piano Concerto (Poulenc)

14 FLAG DAY The American
Flag, Op. 102 (Dvorak)

21 Violin Sonata in E flat, Op.
18 (R. Strauss)

28 Memorial to Martin Luther
King for Cello and Orchestra
(Morawetz)

9:15 VINTAGE RADIO

9:45 ROCK

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THURSDAY

8 A.M. ANTE-MERIDAN

9:15 AM ABC NEWS

9:45 a.m. — THE WAY WE LEARN

10 AM DOLBY TONE

(30 seconds)

10 AM FIRST CONCERT

1 (GLINKA - 1804) Jota Aragonesa, Valse-Fantaisie & Chernomor's March

2 (R. SCHUMANN - 1810) String Quartet in A minor, Op. 41 No. 1

15 GRIEG - 1843) Peer Gunt Suites, No.'s 1 & 2

22 Piano Concerto No. 4 in G, Op. 58, (Beethoven)

29 Nine Ayres for Four Voices (Dowland)

12:15 PM KSOR MIDDAY NEWS: ABC NEWS, IN THE PUBLIC INTEREST, AIR QUALITY REPORT

3 PM BALDWIN WALLACE CONCERTS

4 PM GLOBAL ARMS RACE

4:30 MBARI MBAYU

5:30 p.m. -- CONCERT SOVIET

6 PM KSOR INFORMATION SERVICE

6:15 PM ABC NEWS

6:19 SISKIYOU MUSIC HALL

1 Violin Concerto No. 4 in D minor (Paganini)

8 Symphonia Serena (Hindemith)

15 "When Lilacs Last in the Dooryard Bloom'd" Sessions)

22 Symphony No. 3 in A minor (Rachmaninoff)

29 Four Butterflies (Subotnick)

7:30 (starting June 15) ASHLAND BAND CONCERTS, LIVE FROM LITHIA PARK

9 p.m. (startng June 15) EAR-PLAY

10 ROCK



GUITARS-BANJOS-FIDDLES

MANDOLINS-DULCIMERS

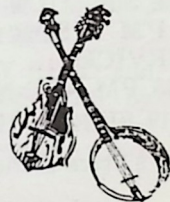
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Songbooks

Lessons



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FRIDAY

8 A.M. ANTE-MERIDAN

9:15 AM ABC NEWS

9:45 WOMEN NOW

10 AM FIRST CONCERT

2 (ELGAR - 1857) Symphony
No. 1 in A flat, Op. 55

9 (NIELSEN - 1865) Sym-
phony No. 2 "The Four
Temperaments"

16 Serenade No. 2 in A, Op. 16
(Brahms)

23 Symphony No. 41 in C,
K.551, "Jupiter" (Mozart)

30 Concertone in C for two
Violins and Orchestra, K. 190
(Mozart)

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3:00 PM — KEYBOARD IM-
MORTALS

(see Sun. 2:00 PM)

4:00 PM — FOLK FESTIVAL
U.S.A.

(see Sun. 11:30 AM)

6 PM KSOR INFORMATION
SERVICE

6:15 PM ABC NEWS

6:19 SISKIYOU MUSIC HALL

2 Voice of the Whale (Crumb)

9 Symphony No. 93 in D
(Haydn)

16 Five Motets for Four Voices
(Willaert)

23 Chorale No. 2 in B minor
and Piece Heroique for Organ
(Frank)

30 Sahdji Ballet for Orchestra
and Chorus (Still)

8 PM CHICAGO SYMPHONY

2 Carlo Maria Giulini, con-
ductor:
BRAHMS: Piano Concerto
No. 2 in B-flat major, OP. 83
A symphonic work, not yet
announced, will conclude the
program.

9 Erich Leinsdorf, conductor:
MOZART: Symphony No. 38
in D.K. 504 (Prague).
IOZSA: Sinfonia Concertante
for Violin, 'Cello and
Orchestra, OP. 39.
i. Strauss: Also sprach
Zarathustra, Op. 30.

16 Andre Previn, conductor:
MENDELSSOHN: Violin
Concerto in E Minor, Op. 64.
SHOSTAKOVITCH: Symp-
hony No. 4, Op. 43.

23 Sir Georg Solti, conductor:
STRAVINSKY: Jeu de cartes
(A Ballet in Three Deals).
GERSHWIN: Lullaby.
CHAGRIN: Roumanian
Fantasy
BERLIOZ: Symphonic ex-
cerpts from Romeo and Juliet,
Op. 17.

30 James Levine, conductor:
ALL-BEETHOVEN PROG-
RAM:
Piano Concerto No. 1 in C, Op.
15.
Piano Concerto No. 2 in B-flat,
Op. 19.
Piano Concerto No. 3 in C
Minor, Op. 37.

10 PM JAZZ ALBUM PREVIEW
courtesy of RARE EARTH
Ashland
10:40 JAZZ

SATURDAY

8 A.M. ANTE MERIDAN

9:15 AM ABC NEWS

9:45 THE WAY WE LEARN

10 AM DOLBY TONE

(30 seconds)

10 a.m. — DUTCH HOUR

11 a.m. — CHICAGO LYRIC
OPERA-KSOR SATURDAY
MORNING OPERA

3 DIE MEISTERSINGER
VON NURNBERG (Richard
Wagner)

10 LA GRANDE-DUCHESSE
DE GEROLSTEIN (of-
fenbach)

17 IOLANTHE (Gilbert
Sullivan)

24 THE TALES OF HOFF-
MAN (Offenbach)

2:00 OPTIONS

3 PM MUSIC HALL DEBUT

3 Piano Concerto No. 3 by
Rachmaninoff, Lazar Ber-
man, piano and Claudio
Abbado conducting the
London Symphony (Columbia
XM 34540)

10 Krazy Kat by J.A. Car-
penter, Dance in Place Congo
by H.F. Gilbert, American
Life by A. Weiss and Rhap-
sodie Negre by Powell. Zita
Carno, piano. (New World
Records NW 228)

17 Monteverdi's Con-
temporaries. Instrumental
and vocal music by Mainerio,
Guami, Lappi, Priolo, Porta,
Busatti, Donati, D'India and
Grandi performed by David
Munrow and the Early Music
Consort of London (Angel S-
37524)

24 Three Canticles by
Benjamin Britten with Peter
Pears, tenor; John Hahessey,
alto; Barry Tuckwell, horn
and Benjamin Britten, Piano.
(Argo ZRG 5277)

4 PM SISKIYOU MUSIC HALL

3 Facade — An Entertainment
(Walton)

10 Grand Sonata for Guitar,
Op. 22 (Sor)

17 Symphony No. 6 in A

24 Firebird Ballet Suite
(Stravinsky)

7 PM EARPLAY

3 HYRONYMOUS by Manfred
Beiler — A political-religious
prisoner confronts his
prosecutor in a test of the
relevancy of justice.

1) THE NIGHT BATHERS &
THINKING ABOUT VERA
CRUZ — Two short half-hour
plays written by Leo Goldman
and Anne Leaton, respec-
tively.

17 PROPERTIES by E.G.
Burrows — A verse drama in
which British actress, Fanny
Kemble, defies her slave-
holder husband by writing
vigorously against slavery
and for human rights.

24 VOICE IN MY HEAD and
BUSTER IS UPS'AIRES by
Rose Goldenberg and Anne
Leaton, Respectively. Two
short dramas.

8:00 PM — COOKIE JAR

A porpourri of abusrdity and in-
formation.

9 PM LIVE FROM THE VINTAGE
INN

KSOR broadcasts live per-
formances of local artists.

10 PM LITHIA SPRINGS
SPECIAL

A program of folk and con-
temporary music and comedy.

12:00 AM — WEEKEND JAZZ

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Ante M

EUROPEAN REVIEW

900 SECONDS

TRANSATLAN

WORDS & MUSIC

Fi

FOLK
FESTIVAL
U.S.A.

KSOR

MI

Con

CANADIAN THEATRE

CANADIAN FOLK

BBC SCIENCE MAG

SUNDAY
SUPPLEMENTCONCERTS
FROM
GERMANY

KENT IN CONCERT

EARLY

SISKIYOU

PUBLIC POLICY
FORUMS

TALK

MUSIC

PEOPLE & IDEAS

SPE
OF
WE

DUTCH JAZZ SCENE

JAZZ DOWNTOWN

HALL

CONSIDER THE
ALTERNATIVES

CHATTERBOX

GUITAR M

KSOR

INFO

VOICES IN THE WIND

Siskiyou Music
Hall

NEW YORK

PHILHARMONIC

JAZZ REVISITED

TALK STORY

BBC SCIENCE MAG

VINTAGE

JAZZ CONT.

WEEK END

JAZZ

FM Ro

| | | | | |
|------------|------------------|----------------------|---------------------------|----|
| | | | | 8 |
| I | T | F | S | |
| Meridian | | | | |
| C: PROFILE | THE WAY WE LEARN | WOMEN NOW | DUTCH HOUR | 10 |
| st | | | DUTCH SOLOISTS | |
| | | | CHICAGO | |
| | | | LYRIC | 12 |
| | | | OPERA | |
| cert | | | OPTIONS | 2 |
| MUSIC | BALDWIN WALLACE | KEYBOARD IMMORTALS | MUSIC HALL DEBUT | |
| TORY | GLOBAL ARMS RACE | FOLK FESTIVAL U.S.A. | SISKIYOU MUSIC HALL | 4 |
| AL THE BK | MBARI-MBAYU | | | |
| TEBOOK | CONCERT SOVIET | | | |
| ACTION | SERVICE | | | |
| ck | | CHICAGO SYMPHONY | EARPLAY | 8 |
| | | | COOKIE JAR | |
| | | WEEK END JAZZ | LIVE FROM THE VINTAGE INN | 10 |
| | | | LITHIA SPRINGS SPECIAL | 12 |
| | | | WEEK END JAZZ | |

Arguing with Success

by Elaine Witteveen

With all their technical expertise I wonder if the Festival Players sometimes forget the real purpose of the whole affair in Ashland? I thought it basically was a school for actors — a place originally conceived for a learning experience where year by year the acting would improve so eventually they'd come from all over the world to learn how plays should be performed — knowledgeable people; people that really know about acting. It is a fact that each year the technical end seems to get better. It's downright remarkable already. But there seems to be a difference of opinion about the quality of the acting especially of the classic plays.

So successful, we agree, are the plays, so high the attendance, it's been necessary to build a third theater to try to accommodate the demand. You can hardly argue with success. But, let's assume for a minute that costs continue, as they surely will, to escalate. (The Wall Street Journal may be merely morbid on the subject, let's hope.) Then audience loyalty will be sorely tried. Given that some of the audience will come regardless, even if they crawl, it is the majority, after all, that glue the theater together with their enthusiasm and paid admissions. Let's look at it squarely now. The readers of the KSOR Guide can come up with ideas. I am sure, to help. In fact, we are being asked for ideas. Here are a few from this end.

Cut out completely the elaborate full color program which the poor playgoer must purchase in addition to his ticket if he wants the "inside story." Give him FREE a simply printed program for this play (not all the plays, just this play). This will include the story of the play, a bit about the author, the position of the play in the repertoire for

the season, the play's place in the history of drama; also something about the actors, a thanks for coming, and an invitation to come to the other plays on the list. Even to be considered is the idea of a coupon good for a discount at any other play of his choice.

A lot of cash in the theater is going into what you might call the icing on the cake. I feel if it comes to a crunch the audience would condone less expensive stage settings, costumes, banners, etc., if the quality of the acting could be kept up or improved with the addition of more equity actors. In fact, comes the crunch the equity

continued on next page



Elaine Witteveen

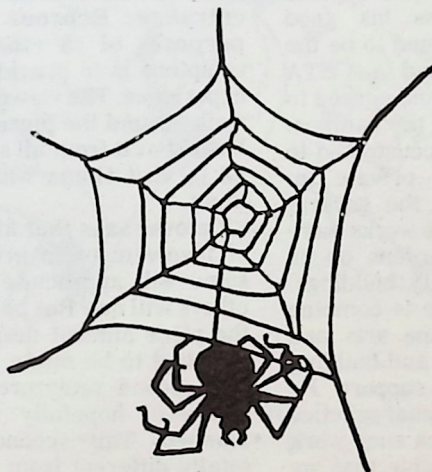
actors will be all to happy to come for the minimum. Bring some of these actors from the east, who have cut their teeth on Broadway and off Broadway and give the audience the benefit of their talent and experience. Everybody would benefit. Not to mention the prestige of the theater concept in Ashland.

The busloads of kids that didn't come this spring as there was no Shakespeare on the boards, might be lured to come next year if: the schools are given an opportunity to coordinate their drama or literature classes with what Ashland is planning for the next season. This is a matter of promotion and education, and it doesn't mean that the theater agenda would have to be retracted to a junior or high school level. Kids are sharp these days and anyway they understand at their own

level. Obviously Shakespeare can be understood at many levels and so doubtless can the moderns. The ramifications of this are far reaching.

We feel a lot of people take the theater concept seriously, enough so that their opinions are both important and interesting. In fact this interest goes all the way back to the old Chatauqua days. Responsive as the audience here is, we might successfully use an idea from the Milwaukee Rep. After a new production, the audience is invited to stay and have a talk back session with the members of the cast. About a fourth of the audience usually remains to discuss the play, ask questions, and generally have a back and forth communication which serves to enhance a positive relationship.

Bradbury & Corwin



Science Fiction Drama

Sundays June 11, 18 9:30 pm

Love Bird

by Cynthia Wallace

Homa, the traditional Persian "love bird," has found a nest in SOSC's Stevenson Union in the form of a sculpture designed and executed by Behrouz Ostovar. Ostovar knows the legend of the bird well from stories he heard while still in his native Iran. These stories tell of Homa acting as an intermediary between separated lovers, carrying messages and fulfilling requests. It is said that the bird is lucky and always solves these lovers' problems. Ostovar, an artist and architect for fifteen years in Iran, has now given Ashland its own lucky bird.

Ostovar arrived in Ashland almost two and one-half years ago. Language problems and the resulting feelings of alienation drew him temporarily away from his art. Unlike the stereotypical distraught and struggling artist whose image is so prevalent in our society, Behrouz felt unable to express himself through his art when he felt unhappy. As his command of the language and his abilities to function well in a new society increased, so did his interest in his art. He began to look for a place where he could express his good feelings again. SOSC seemed to be the logical place; he obtained a CETA position with the college and agreed to do several sculptures for the campus.

In Iran, Behrouz was accustomed to doing major works for private individuals as well as for the government. A great many of his works were designed for outdoor gardens or as complements to larger city buildings. In both cases he was able to combine his dual knowledge of fine arts and architecture in designing and building the entire structure and support. He says that this is not an unusual practice in Iran but that in America such work is often divided. It is possible that we might find several artists working on various aspects of a large sculpture, while still others would provide for the base and surrounding environment.

Ostovar feels that it is very difficult to design and control all of the angles of a large piece, and for this reason many artists prefer to work on a much smaller, controllable scale. However, he prefers to do the entire work himself and enjoys the challenge of working on a large scale.

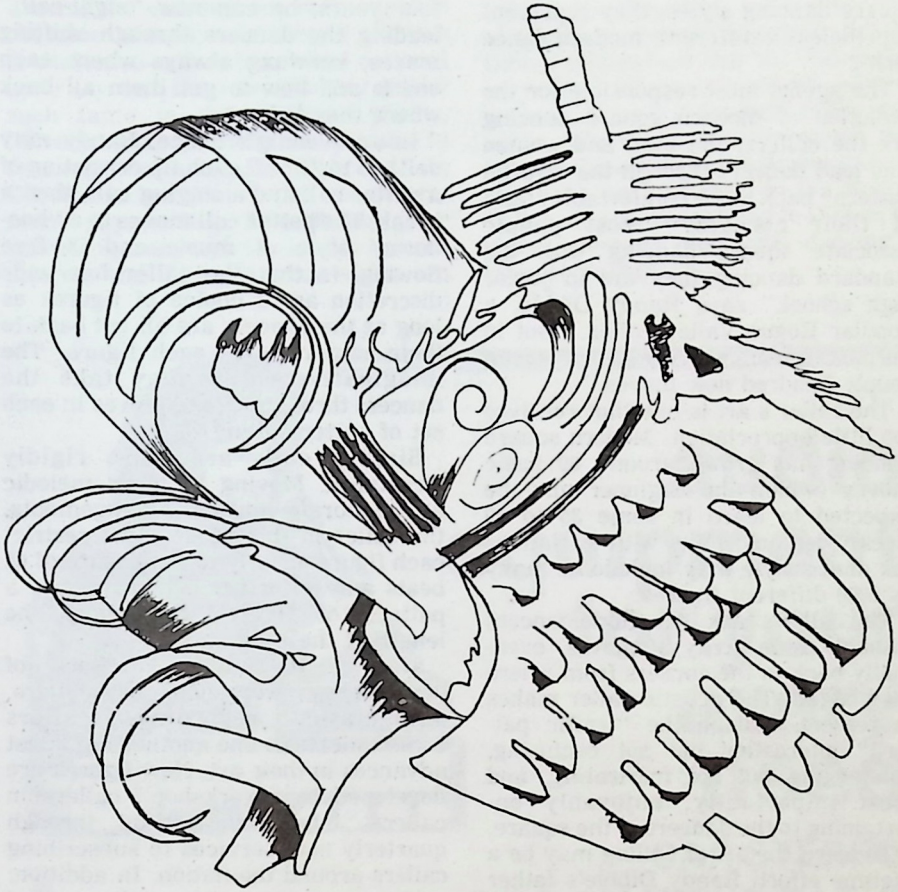
Thus, his original proposal to SOSC was that he do a large outdoor sculpture for in front of the library. Moreover, he wanted his bird to be outside where it could fly. The original concept was that the wings of the bird would move in the wind. Because of a fear of vandalism and danger to the viewers, however, his original plans had to be changed.

The original large flying bird had its wings clipped as well as its size and resigned itself to being an indoor pet. Behrouz still worked in sheet metal employing many different techniques: burning, cutting, welding, and pounding from both sides (an old Persian technique). The final piece weighs 300 pounds and is only 5½ feet high, the size of a "model" for Ostovar.

The sculpture is housed on the first floor of the student union near the entrance. Behrouz feels that the purpose of a three-dimensional sculpture is to provide a total viewer experience. The viewer must be able to walk around the piece, touching it and looking at it from all angles. He invites all to visit Homa with these ideas in mind.

Ostovar says that after fifteen years of involvement in art he knows that some will appreciate his work while others will not. But he feels good about the piece himself despite the changes that had to be made.

A second sculpture to be done in concrete, hopefully for outside, is planned. This second piece will be totally different from the first both in design and technique. The college has asked for an abstract modern design and Ostovar is looking forward to providing this second sculpture.



Homa illustration by Behrouz Ostovar

Allemande Man

Tierney

Dive-for-the-osyter, the catch-all-eight, and the Susie-Q have long since passed and gone. And if the modern allmeandes, square-throughs, and do-pa-so's carry on the tradition of earlier square dancing styles, they represent nonetheless a different, modern dance form.

The agents most responsible for the evolution of modern square dancing are the callers, the men and women who lead dancers through the "traffic pattern" back to the comfortable stasis of their corners. "Most people associate square dancing with the standard dancing they did in junior high school," says Randy Dibble, a popular Rogue Valley caller. "But in the past 10 years we've added at least a couple hundred new moves."

The caller's art is one that receives too little appreciation. Modern square dancing has grown around 69 basic moves (which the beginner may be expected to learn in some 35 to 40 weekly lessons). But with variations the dance style may include as many as 2000 different figures.

The caller's task is to guide dancers through some array of moves, eventually back to the corners from where they began. The artistic caller makes movement through the "traffic pattern" interesting but not confusing, challenging but not frustrating, and most importantly, enjoyably entertaining to the dancers in the square.

To learn the art of calling may be a lifetime effort. Randy Dibble's father was a caller, but more instrumental in shaping Randy's interests were his love of square dancing from an early age and his background as drummer and guitarist in several local bands.

With initial exposure, along with many other aspirants, at a local New Callers' Jamboree, Randy was invited to be the regular club caller for a

Medford square dance club. Still inexperienced, he studied by moving dolls through the course of his directions until he could memorize routines to scramble the dancers then bring them back home to their corners. After four years, he can now "sight-call," leading the dancers through shifting mazes, knowwuxg always where each one is and how to get them all back where they belong.

In an evening's dance, Randy may call 8 to 10 "tips," each tip consisting of a patter call and a singing call, then a break. The patter call moves to a "hoe-down" style of music and is free flowing, in that the caller has wide discretion as to choice of figures as long as the dancers are all led back to their corners after each figure. The imaginative caller may take the dancers through 50 to 60 moves in each set of patter calling.

Singing calls are more rigidly structured. Moving to more melodic and elaborate musical arrangements, the caller in this mode must restrict each figure exactly to a measure of 65 beats and is further constrained to a pattern of figures throughout the length of the song.

Through a complex network of conferences, workshop, newsletters, and musical recordings, callers communicate to one another the latest advances in their art. New figures are developed by "workshop" callers in callers' labs and relayed through quarterly note services to subscribing callers around the nation. In addition, callers everywhere rely on the work of talented callers like Randy Dibble who arrange calls to accompany new popular songs.

Dibble maps out routines of figures and records calls onto pre-recorded tracks of popular music. For example, he has recently developed and

continued on next page

recorded calls to accompany a new Helen Reddy song. His records are distributed to other callers around the country as a learning tool for new calls to new music.

Such communication among callers around the country not only expands the idiom of square dancing, it allows a few talented callers to achieve national notoriety and the rewards that follow such fame in entertainment fields. "Every caller inwardly has a desire to be a full-time national caller," admits Dibble. A national caller may command payments of \$100,000 per year travelling from club to club for special dances. And if the earnings of the top

twenty national callers are not sufficient motivation, Dibble talks about the inner fulfillment of entertaining. No longer playing his music, Dibble has substituted calling for his urge to please.

But to make bending to the pressures of family and security easier, Randy Dibble rationalizes that the club caller is really the backbone of square dancing, since it is the local caller that keeps interest up and maintains the level of the art so that national callers will have an audience. In the Rogue Valley, an area, according to Dibble, of "good, average club level dancing," interest is high.



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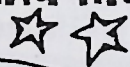


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Arts Calendar

June

Roses - Judy Davidson

1. Rogue River Raft trip sponsored by the S.O.S.C. Outdoor Program. For time and information call 482-6470.

1st and 2nd - Rogue Gallery will have a print sale by the Davidson Gallery of Seattle. At 7:30 p.m. on June 1st there will be a talk on selecting contemporary prints. For more information call 772-8118.

2 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30 p.m. Everyone Welcome.

3 Friends of the Library will have a book sale at the Medford Public Library. For more info call 776-7287.

4 Ashland Film Society presents "The Producers" directed by Mel Brooks. This the first and funniest in the long line (The Twelve Chairs, Blazing Saddles, Young Frankenstein, Slient Movie, High Anxiety) of comedies written and directed by Mel Brooks. Stars the late Zero Mostel with Gene Wilder and Dick Shawn. 7:00 & 9:00 p.m. at 59 Winburn Way, Ashland. \$1.25 members, \$2.00 non-members.

5 5th - 23rd - Rogue Gallery presents "Mary Corita Kent" recent and retrospective prints and watercolors. Opening reception June 6th from 2:00-5:00 p.m. Also on display are new rental sales works.

6 June 6th, 13th and 27 the Medford Senior Center will have Ballroom Dance Lessons from 1:00 - 2:00 p.m.

8 Medford Senior Center will have a "June Dance" from 1:30-3:30 p.m.

9 Mountain Lakes Wilderness Fishing Trip sponsored by the SOSC Outdoor Programs. For time and information call 482-6470.

9 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30 p.m. Everyone Welcome.

9th - 10th MCT Dinner Theatre "You Know I Can't Hear You When The Water's Running" For reservations, call 779-6880.

9th & 10th Jazmins presents Nancy King a Eugene Jazz Vocalist and the Sonny King Trio. This excellent jazz will begin at 9:00 p.m. For more information call 488-0883.

10 Lost Creek Dedication, 3:30 p.m.

Oregon Shakespearean Festival opens, "Taming of the Shrew", eight plays in rotation in three theatres through Sept. 24. 482-4331.

Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

June 10th and 11th - Rogue Wonderland Festival, Shady Cove.

11 Ashland Film Society presnts "Purple Noon" directed by Rene Clement. Rene Clement directed this murder-thriller. A rich American playboy (Maurice Ronet), vacationing in Italy, is murdered on his yacht by his young companion (Alain Delon). The young man assumes the playboy's identity and wealth. The methods by which the plan is executed are beautifully detailed, and there is a classic surprise ending. 7:00 & 9:00 p.m. at 59 Winburn Way, Ashland. \$1.25 members, \$2.00 non-members.

12 The Jackson County Library System will have a summer reading program from June 12 - Sept. 12. The program entitled "Big foot Expedition" will include prizes for the children who have read the most books and will host guest speakers.

14 The first speaker for the Ashland "Bigfoot Expedition" will be Chuck Edmunds. He will have slides and various other exhibits. 2:00 p.m. at the Ashland Public Library.

16 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.

17 Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

Jazmins presents "The New Deal Rhythm Band." The band will play a 1940's Musical Review. Show begins at 9:00 p.m.

Pioneer Day - Parade at 10 a.m. - Jacksonville.

Stagecoach Run (13½ Miles), Jacksonville. For more info call 772-7086.

18 Ground Breaking For Applegate Dam, at 11 a.m.

Ashland Film Society presents "Boys in the Band" directed by William Friedkin. William Friedkin (The French Connection, The Exorcist) films this version of the celebrated Broadway play with the original cast and screenplay by author, Matt Crowley. 59 Winburn Way, Ashland. \$1.25 members, \$2.00 non-members.

20 Medford Senior Center will have a "Senior Prom Dance" from 1:30 - 3:30 p.m.

Medford Senior Center is sponsoring a trip to Historic Florence Oregon. Must be signed up by June 14th. \$11.25 per person and bring a sack lunch. Will leave from the center at 7:00 a.m. and return by 7:00 p.m. For more information call 772-2273.

21 Ashland Public Library will have a puppet show at 2:00 p.m.

22 Maxine Thomas and Joanne Wolfe will speak on "Is Equal Justice under Law Dying in America?" Dining Room A at noon, Stevenson Union, S.O.S.C.

23 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone Welcome.

23rd - 24th Jazmins presents "Shawn McCoy Jazz Sextet. This excellent jazz begins at 9:00 p.m.

24 Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

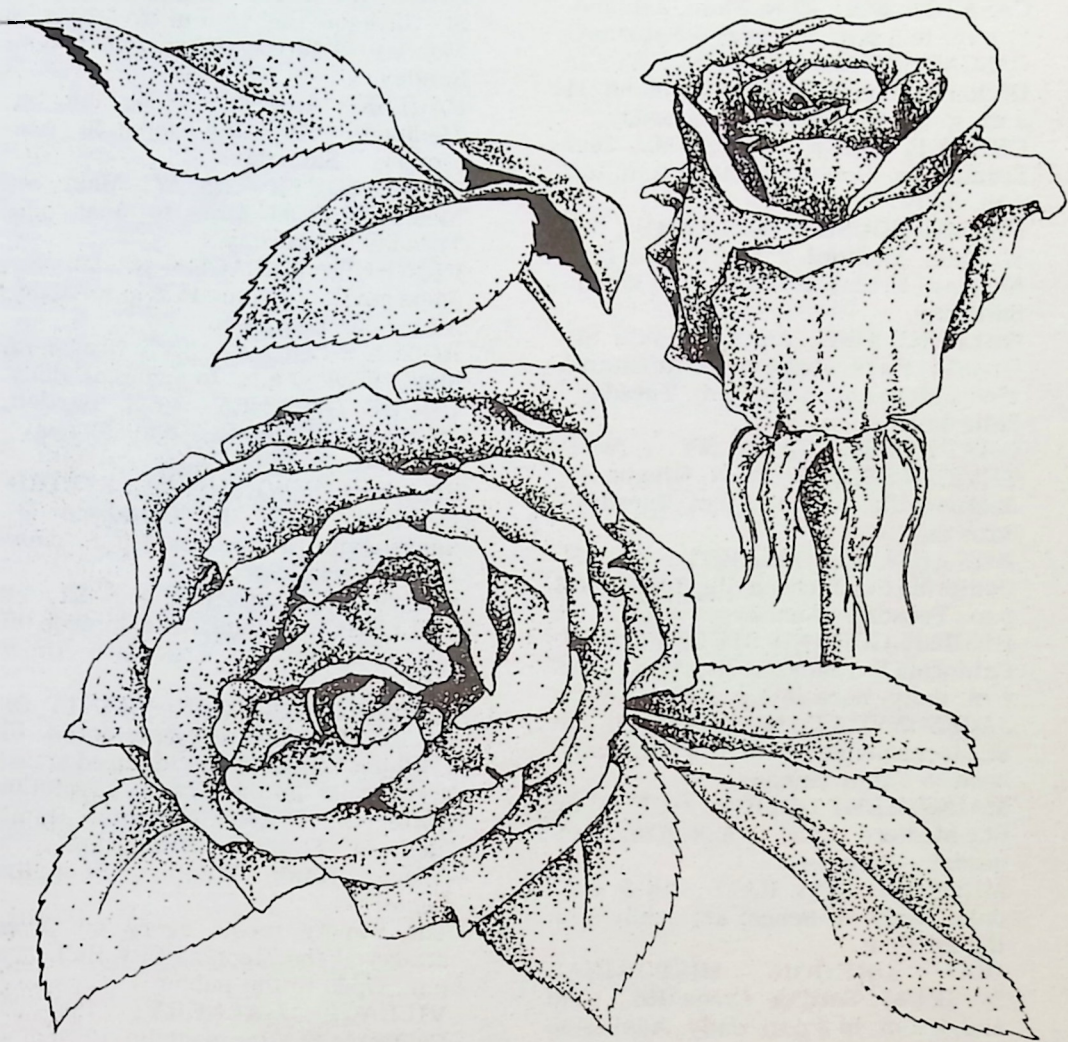
Lava Bed Tour sponsored by the SOSC Summer Program. For more information call 482-6461.

26 June 26th - July 20 Rogue Gallery presents Tom Askmans Airbrush Paintings. 8th and Bartlett, Medford. 772-8118.

19 Mt. Ashland Tour sponsored by the SOSC Summer Program. For more information call 482-6461.

30 Beginning June 30th the Mel Brown Trio will play at Jazmins for 4 nights a week. For dates and times call Jazmins at 488-0883.

30 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.



Galleries

ALABASTER EGG: 175 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Saturday, noon to 5 p.m. Sunday.

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday - Saturday.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday - Saturday.

CRATER ROCK MUSEUM: 2002 Scenic Ave., Central Point. 11 a.m. to 7 p.m. daily.

FRAME HOUSE & GALLERY: 1960 W. Main, Medford. 9:30 a.m. to 5 p.m. Monday - Friday, 9:30 a.m. to 3:30 p.m. Saturday.

GALLERY ONE: 232 S.W. Sixth St., Grants Pass. (above Kauffman's Men's Store) noon to 5 p.m. Tuesday - Saturday.

GRAPEVINE GALLERY - WITTEVEEN STUDIO: 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday - Saturday.

HEN HOUSE GALLERY: 160 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Sunday.

HIGHER GROUND STUDIO: 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

JACKSONVILLE MUSEUM: N. 5th St., Jacksonville. 9 a.m. to 5 p.m. daily, noon to 5 p.m. Sunday.

MAINSTREET DESIGN: 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday - Saturday.

MEDFORD CITY HALL: 8th & Oakdale, Medford. School art exhibits on the 1st floor.

OLD OREGON HISTORICAL MUSEUM: Sardine Creek Rd., Gold Hill. 9 a.m. to 5 p.m. daily. Admission charge.

OREGON COLLEGE OF ART: 30 S. First St., Ashland. Gallery: 8 a.m. to 4 p.m. weekdays. On-going exhibits of student work.

OREGON FRADER: 135 W. California St., Jacksonville. 10 a.m. to 5:30 p.m. Monday - Saturday, 1 p.m. to 5:30 p.m. Sunday.

PAULSEN HOUSE: 1 W. 6th St., Medford. 9:30 a.m. to 5:30 p.m. Monday - Saturday.

PIJON SOUTH: 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday - Saturday.

PIONEER VILLAGE: N. 5th St., Jacksonville. 9 a.m. to 8 p.m. daily. Admission charge.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily.

ROGUE GALLERY: 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday - Saturday.

SHARON WESNER STUDIO-GALLERY: 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon - 4 p.m. Sunday.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

The Society meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

VILLAGE GALLERY: 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday - Saturday, noon to 4 p.m. Sunday.

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